



UNITED STATES MARINE BAND
Wednesday, June 8, 2016 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, June 9, 2016 at 8:00 P.M.
Sylvan Theater
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)

March, “On the Tramp”

Aaron Copland (1900–90)

An Outdoor Overture

arranged by Loran McClung

Benny & Lionel

SSgt Shannon Kiewitt, clarinet soloist

SSgt Gerald Novak, vibraphone soloist

Ralph Vaughan Williams (1872–1958)

Quick March, “Sea Songs”

MSgt Alan Prather, conducting

Vincent Persichetti (1915–87)

Psalm for Band

MSgt Alan Prather, conducting

arranged by Stephen Bulla* (b. 1953)

Lerner and Loewe Songbook

“On the Street Where You Live” from *My Fair Lady*

“They Call the Wind Maria” from *Paint Your Wagon*

“If Ever I Would Leave You” from *Camelot*

MSgt Kevin Benneer, baritone

MSgt Alan Prather, conducting

Camille Saint-Saëns (1835–1921)
transcribed by Benjamin Vereecken

Marche militaire française from *Suite algérienne*, Opus 60

MSgt Kevin Benneer, concert moderator

PROGRAM NOTES

March, “On the Tramp” John Philip Sousa* (1854–1932)

“On the Tramp” was the first of Sousa’s marches to have the characteristic “Sousa swing” in the final section. Ironically, he received little for his efforts, and the conversation with his publisher went something like this:

“We won’t give you twenty-five dollars for it.”
“Will you give me fifteen dollars for it?”
“We wouldn’t give you fifteen cents for it.”
“Would you give me one of your new dictionaries for it?”
“Yes.”

The march was based on the song “Out of Work” by Septimus Winner. In the 1880s, the phrase “on the tramp” was a slang expression meaning “on the lookout for employment.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 1 of [“The Complete Marches of John Philip Sousa.”](#)

An Outdoor Overture Aaron Copland (1900–90)

No composer was more instrumental in the development of an American school of composition than Aaron Copland. He became a tireless advocate and organizer of his fellow composers and was committed to the idea that composers should create music that could be performed and appreciated by a broad range of people. The first of his two works specifically for younger musicians was *The Second Hurricane* (1938), an opera written for high school age singers. Alexander Richter, the orchestra conductor for New York’s High School for Music and the Arts, immediately sought to convince him to write something for high school level orchestral musicians, an idea that intrigued the composer.

This commission came relatively early in Copland’s career, when he was still known as a “modernist” whose works were often characterized by harsh sonorities, rhythmic complexities, and pungent harmonies. Richter nervously cautioned the composer “boards of education throughout this country do not take to ultra-modern composition. I do not know how you will respond to this hideous reminder, but again I trust your good taste in the matter.” Richter’s trust proved to be well founded, for the work indeed contained the “optimistic tone” he had requested. Moreover, Richter commented that the work seemed to have an “open-air” quality, and together the two men struck upon *An Outdoor Overture* as the title. The première was given by the High School of the Arts Orchestra under Richter’s direction on December 16, 1938.

An Outdoor Overture is also representative of Copland’s populist style, replete with beautiful melodies, straightforward harmonies, and an overall simplicity of style. While it is a work that has been dismissed by some critics because it was composed for young performers, musicians no less than Elliott Carter have strenuously disagreed. In 1941, Edwin Franko Goldman approached the composer about writing something for the legendary Goldman Band. Copland was intrigued by the idea, but due to the increasing demands on his time suggested the possibility of a transcription of *An Outdoor Overture*. Goldman happily agreed to the proposal, and the band version of the work was premiered in 1942.

Benny & Lionel arranged by Loran McClung *SSgt Shannon Kiewitt, clarinet soloist* *SSgt Gerald Novak, vibraphone soloist*

Benny & Lionel is a medley created to honor two great jazz masters, Benny Goodman (1909–86) and Lionel Hampton (1908–2002). After hearing jazz percussionist and vibraphone virtuoso Hampton play in Los Angeles in the mid-1930s, Goodman asked him to move to New York City to form what would become the Benny Goodman Quartet.

The group consisted of Goodman on clarinet, Teddy Wilson on piano, Gene Krupa on drums, and Hampton. It was one of the first racially integrated bands to perform live and record. The medley arrangement *Benny & Lionel* was created by Master Sergeant Loran McClung, arranger for the United States Army Field Band, and includes favorites such as “Fascinating Rhythm” by George and Ira Gershwin, “Memories of You” by Eubie Blake and Andy Razaf, and “Slipped Disc” by Benny Goodman.

Quick March, “Sea Songs”

Ralph Vaughan Williams (1872-1958)

British composer Ralph Vaughan Williams was encouraged from an early age to study music and learned the piano, violin, and viola while also expressing an early interest in composing. In 1897 he studied composition with Max Bruch in Berlin and in 1908 with Maurice Ravel in Paris. National pride led him to take an interest in the folk songs of England, and along with composers such as Gustav Holst and Percy Grainger, Vaughan Williams began transcribing English folk songs that he later used as the basis for many of his compositions. He was one of the foremost activists in the movement to collect this folk music, focusing on Norfolk, Sussex, and Essex where he collected more than 800 tunes.

“Sea Songs” was composed in 1924, just one year after his popular *English Folk Song Suite*, the first work he composed for band and in which he incorporated nine folk songs. In “Sea Songs,” Vaughan Williams created a simpler, one-movement work in a march style. He incorporated three songs into this work: “Princess Royal,” “Admiral Benbow,” and “Portsmouth.” The work was composed for the Royal Military School of Music at Kneller Hall.

Psalm for Band

Vincent Persichetti (1915-87)

There are few major American composers that made a more substantial contribution to the wind band repertoire in the latter half of the twentieth century than Vincent Persichetti. Persichetti was born in Philadelphia in 1915 and started his musical training at age five on the piano. As a teenager, he was already having his compositions performed publically. By age twenty, Persichetti was head of the theory and composition departments at Combs College. Persichetti composed fourteen works for winds, and his dedication to this ensemble spanned his entire career. In an interview with Bruce Duffie, Persichetti elaborated on what makes a good piece of music:

It’s a work that is saying more about less instead of less about more. So a good piece would be a work that doesn’t spread all over the place. One meaningful, beautiful thing after another doesn’t make a good piece; to me it becomes kind of a newsreel. A piece that has a limited amount of material and spins out of this and enlarges the content toward what I call the better music of our time really makes a good piece.

The composer followed his own advice in his *Psalm for Band*, which is a work that germinates from a single harmonic idea. Much of Persichetti’s music bears religious overtones, and the title of Psalm references the nature of singing in meditation and celebration. Beginning with a plaintive chorale for four solo clarinets, the work moves through three distinct sections and eventually arrives in what the composer describes as “a Paeon culmination of the materials.”

Lerner and Loewe Songbook

Frederick Loewe (1901–88)

lyrics by Alan Jay Lerner

arranged by Stephen Bulla*

MSgt Kevin Bennear, baritone

“On the Street Where You Live” from *My Fair Lady*

The classic Lerner and Loewe musical *My Fair Lady*, an adaptation of George Bernard Shaw’s play *Pygmalion*, is all about transformations, in particular the changes wrought on Eliza Doolittle. This fine song is about the transformative power of love on the aristocrat Freddy Eynsford-Hill, as he sees London in a new light, through the eyes of love. The gentle walking rhythm and sweeping melody have made this song a favorite for many years.

“They Call the Wind Maria” from *Paint Your Wagon*

Paint Your Wagon was the second successful Broadway musical collaboration of composer Frederick Loewe and lyricist Alan Jay Lerner. The show, set during the 1853 California gold rush, featured Ben Rumson, an old prospector whose daughter discovered gold near their camp. The camp grew into a bustling town of 4,000 inhabitants and then returned to nothing but a ghost town when the gold strike ended. The show opened at the Schubert Theatre on Broadway in November 1951. “They Call the Wind Maria” is one of several memorable songs from the show, and displays the song-writing craft of Lerner and Loewe. Though the production ran for just under a year, the song retained popularity through performances by famous folk groups such as the Kingston Trio and the Smothers Brothers.

“If I Would Ever Leave You” from *Camelot*

Lerner and Loewe’s musical *Camelot* premiered in 1960. The show got off to a rocky start, but it turned the corner when Ed Sullivan included twenty minutes of full costume excerpts from *Camelot* on his popular variety show during a Lerner and Loewe tribute. After the broadcast, there were long lines waiting for tickets to see *Camelot*.

Lerner based the story for *Camelot* on T. H. White’s novel *The Once and Future King*. The classic love triangle between Queen Guinevere, King Arthur, and the dashing Lancelot is explored through music that has remained familiar and beloved, not the least of which is one of Lancelot’s songs, “If I Would Ever Leave You.” In the stage production, Robert Goulet debuted the part of Lancelot. *Camelot* was his first big success and “If I Would Ever Leave You” became his signature song.

Marche militaire française from *Suite algérienne*, Opus 60

Camille Saint-Saëns (1835–1921)

transcribed by Benjamin Vereecken

French composer Camille Saint-Saëns showed an early aptitude for music and began attending the Paris Conservatoire at age thirteen. He was a talented organist and pianist and showed an interest in composition from a young age. In 1857, he was appointed organist at La Madeleine Church where he remained for twenty years. During this time he also began composing in earnest. In addition to his own well-respected canon of composition, Saint-Saëns is known as a champion of earlier composers whose music was being under represented in France at the time, such as Johann Sebastian Bach and George Frideric Handel. He also promoted the music of his contemporaries: French composers such as Emmanuel Chabrier, Claude Debussy, Paul Dukas, and Maurice Ravel, and others such as Richard Wagner, Franz Liszt, and Robert Schumann. As an avid traveler, Saint-Saëns made his first trip to Algeria in 1873, and it became a favorite destination. Algeria, at that time, was colonized by France, and many French people considered it a vacation destination.

“Marche militaire française” is the final movement of the four-movement *Suite algérienne*. Originally composed for orchestra in 1880, the subtitle of the work is “Picturesque Impressions on a Voyage to Algeria.” The march is a tribute to Saint-Saëns’ nationalist pride rather than a tribute to the local music of Algeria. It is a traditional French march that uses only mild melodic references to traditional Algerian music. Independent of the other movements, “Marche militaire française” has become a favorite stand-alone piece, especially for the concert band. Though it has been transcribed many times, the edition for this performance was crafted by Benjamin Vereecken who was a saxophonist in The Sousa Band from 1910 to 1915. Sousa often performed transcriptions of new compositions by contemporary European composers, and Vereecken’s transcription of “Marche militaire française” is just one example of this practice.